

# THE MUSICAL WORLD

**V**ICTOR HERBERT, who succeeded the late Patrick Gilmore as leader of Gilmore's famous band, is becoming more prominent in musical circles each season. Mr. Herbert is an exceptionally talented musician, and besides composing operas and leading the 'Twenty-second Regiment Band, he is a 'cellist of rare ability. At the concert given recently at Carnegie Hall by a number of young pianists, pupils of Alexander Lambert, Director of the New York College of Music, Mr. Herbert led the orchestra, and no one could help becoming enthusiastic over the masterly way in which he accompanied the soloists. The perfect smoothness with which the difficult concertos were executed by both pianists and orchestra was truly remarkable. Mr. Herbert could give Messrs. Seidl and Paur some points in accompanying soloists. It is not generally known, by the way, that Mr. Herbert is an Irishman by birth. When quite young he was sent to Germany to receive his musical education, and, in consequence of his thorough knowledge of the German language, is considered by

many to be a German. He was married some years ago to Fraulein Foerster, the well-known dramatic soprano, who won fame for her rendition of *Elsa* in "Lohengrin" and other leading Wagnerian rôles with the German Opera here during the season of 1892. She has since retired into private life.

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Foreign violinists galore are here this season in quest of American appreciation—or American dollars. Ondricek, Sauret, and Rivarde have each been successful in a way, which goes to show that we are really appreciative of what has artistic value. Americans are developing into devoted music-lovers, and they demand the best and finest in music. What other country

in the world can boast of having so many musical celebrities at the same time as we now have in this country? What with the De Reszkes, Melba, Nordica, Calve, Paderewski, Alvary, Klafsky, and hosts of others too numerous to mention in these columns, the European music world must be somewhat deserted.

Ondricek was born in Prague.



Mons. Sauret.  
Photograph by Sarony.

When quite young he assisted his father in supporting his family. In his seventh year he was advanced sufficiently to play violin concertos. In his fourteenth year he was admitted to the Prague Conservatory, where he made great progress and three years later

visit to this country. He was here twenty years ago, when he proved a great artistic and financial success. In England, Germany, and Austria he is ranked among the first of violin virtuosi. At present he is Professor at the Royal College of Music, London.



Miss Clara Hunt.

From photograph (copyright, 1895) by Depont, New York.

he received the first prize for his rendition of the Beethoven Concerto. Later he took a course at the Paris Conservatory, where, after studying two years, he also took the first prize.

Emil Sauret is about forty-three years of age. He was the first husband of Teresa Carreno, the pianist, but their married life did not prove a happy one. This is not Sauret's first

Rivarde, the youngest of the trio, and the most eccentric, is also a very fine performer, and invariably arouses his audiences to great enthusiasm by his brilliant execution.

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Miss Lillian Blauvelt, who was frequently heard with the Damrosch Sunday evening concerts, is now touring in



M. Riverde.

Photograph by Sarony.

the West. Miss Blauvelt has a charming personality and possesses a flexible voice of excellent range. She phrases naturally and her intonation is admirable. She has a musical voice, and renders her songs with a simplicity that is most pleasing to her hearers. After her Western tour comes to an end Miss Blauvelt will be heard again in this city in concerts and oratorio.

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It is not generally known that Modjeska was instrumental in introducing the now famous Paderewski into the musical world. When in Warsaw many years ago Mme. Modjeska met and heard Paderewski play at the house of Louis Grossmann, a composer and warm friend of all the celebrities that visit Poland's capital. Modjeska was at once interested in the young pianist, advised him to continue studying, and advanced a large sum of money for his musical education. The eminent actress, with her usual modesty, has never mentioned this fact, but Paderewski does not make

a secret of the kindness shown him by his countrywoman.

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No one will dispute Ellen Beach Yaw's claim that she can reach a higher note than any other living singer. Miss Yaw, when last heard at Carnegie Hall, performed all that has been said of her in reference to her high notes, but her voice, although pure and flute-like, is deficient in expression and feeling. The singer has an interesting personality. Her form is slender and graceful, her face pale like one of Burne-Jones's pictures, and her features classic, and she has a wealth of golden hair that she arranges becomingly on her head like a halo.

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Mr. Plunkett Greene, the well-known Irish basso, is again in this country. Mr. Greene, since his first visit here, has become very popular with the concert-going public by his delightful rendition of Irish melodies. His fine intonation helps greatly toward making his songs enjoyable, as the words in most cases are either amusing or pathetic, but if Mr. Greene would try and control the motions of his arms, hands, and legs while singing the effect would be still better.

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Is the world of music about to discover another Mascagni? The news-



M. Ondrcek.

paper, *Il Teatro*, of Milan, offers prizes for a one-act opera to be produced next year in Vienna. Genius is bound to be recognized in time, but Mascagni might have struggled for years had it not been that his opera, "Cavalleria

hearing his orchestra. Mr. Thomas, after several years' absence from New York, will give a number of concerts at the Metropolitan Opera House in March. Although his ability as an orchestra leader cannot be disputed, it



Mlle. Marie Brema.

From photograph (copyright, 1895) by A. Dupont, New York.

Rusticana," won the prize in Sonzogno's competition. Mascagni's new opera, "William Ratcliff," was given its first German performance at Stuttgart not long ago. It was not, however, as successful as the composer's first effort.

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The admirers of Theodore Thomas are again to have an opportunity of

must be admitted that Mr. Thomas was never a popular man, personally. He is despotic and aggressive, which is always objectionable in a public man. Mr. Thomas brings with him his Chicago orchestra of ninety men, including some of the finest musicians in the country. Among the soloists who will appear at his concerts are Emma Juch, Max Bendix, Rafael Joseffy, and Plunkett



M. Lubert.

From photograph (copyright, 1895) by Dupont, New York.

Greene. The programmes for all the concerts have been already arranged, and include works from Beethoven, Wagner, Chopin, Dvorak, Bach, Brahms, and Händel.

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It has been decided that the Damosch Opera Company will open at the Academy of Music, in this city, on Monday, March 2d. There will be in all twelve performances—nine evenings and three matinées. The company has met with remarkable success throughout the West, and easily carried off the honors in every city that it visited. The names of the soloists and list of operas to be performed appeared in the last number of this magazine.

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Word comes from Russia that Josef Hofmann, known here years ago as the child pianist, is having phenomenal success. He is playing in St. Petersburg, Odessa, Moscow, and the other large cities of Russia, and coining a fortune with his recitals. Presents of all kinds are showered upon him, and even roy-

alty and the nobility send him tokens of their esteem. Josef Hofmann—or Josio, as he was called some years ago—has developed from the condition of "prodigy" into the full-fledged pianist and is now about eighteen years old. His parents, who always accompany him on his tours, are now in Russia with him.

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Although Emma Eames did not join the Opera Company here this season she has not been idle. Mme. Eames has been engaged by Sir Augustus Har-



Victor Herbert.

Photograph by Falk.



Mons. Plançon.

From photograph (copyright, 1895) by Dupont, New York.

ris for the season of opera at Covent Garden, London. She has added a number of new rôles to her already extensive repertoire, and among them are *Aida* and *Valentine* in "The Huguenots."

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M. Pol Plançon has purchased the rights to Victor Herbert's "The Wizard of the Nile." He expects to present it at one of the Paris theatres.

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It may be interesting to know that Robert G. Ingersoll, the famous infidel, is a devoted lover of music, and attends as many operas and concerts as his time will allow. He delights in listening to

difficult symphonies and concertos, and claims that music is the highest and noblest food for the soul. He is partial to Wagner and very rarely misses a Wagner night at the opera. One of his favorite singers is Scalchi, who, although now rather *passé*, has still a certain charm in her voice. The Colonel's two daughters have good voices, and when the great agnostic is home of an evening they entertain him by singing to him.

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The great success which has attended the return of that eminent pianist, Rafael Joseffy, to the concert stage, after many years of retirement, is particularly satisfactory, for since the advent of Paderewski it has been a common delusion that there was only one pianist in the world. In many respects



Miss Lillian Blauvelt.

Photograph by Falk.



Joseffy's talent is as great if not greater than that of the eminent Polish pianist. For a number of years Mr. Joseffy has lived in retirement at Tarrytown, N. Y., and no inducement could make him play in public. But he de-

Massenet's new opera, "La Navarraise," is a native of Bordeaux, France. He began to carry off prizes almost directly he began to study, and had won a reputation in the world of music long before he was thirty. He has



Ellen Beach Yaw.

Photograph by Morrison, Chicago.

cided to appear in Boston lately, and received a perfect ovation from both the press and the public. He will be heard shortly in this city with the Thomas Orchestra at the Metropolitan Opera House.

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A. Lubert, who sang here for the first time the leading tenor rôle in

been identified with a number of important productions at the Paris Opéra Comique, and was specially engaged by Abbey & Grau for their American season of grand opera. M. Lubert has a tenor voice of agreeable quality and wide range. He is also a clever actor.

N. L. H.

# THE MUSICAL WORLD

THE reappearance of Rafael Joseffy has been one of the most interesting musical events of the season. For more than five years the eminent pianist had been in absolute retirement from the concert stage, and it was with mingled feelings of interest that his first appearance was looked for. There was great curiosity as to whether he would be better or otherwise since last heard here, but judging by the almost frantic applause which burst from the audience after his first number, Joseffy has not fallen off in his powers.

Joseffy is a Hungarian by birth, but has made his home in this country for many years. He is without doubt one of the greatest living pianists. When he so suddenly ceased appearing in public, there were more or less strange statements circulated concerning the reasons for his withdrawal, but what the reason really was is known only to the pianist himself. One thing is certain. He did not stop because of his failing powers, for, as his recent reappearance proved, he is now a greater pianist than he ever was. His long seclusion at his beautiful home at Tar-

rytown-on-the-Hudson enabled him to devote himself to study and practice, and this has borne good fruit. It is difficult to resist comparing Joseffy with Paderewski, who so completely turned the heads of a large portion of the concert-going public; but there have already been so many comparisons made that I, for one, will content myself in speaking of Joseffy alone, as he well merits being considered individually. It would be difficult to imagine a more masterly and superb rendering of the Brahms concerto in B flat major than Joseffy gave. The finish of style and the perfect ease as well as his beautiful intonation, was breath-

lessly listened to by all those present, and at the end of the number the applause was deafening. It was inconsiderate, however, of a part of the audience to insist on an encore, and Mr. Damrosch did well to rebuke them, which he did with tact. When it is understood what an enormous amount of physical strength and exertion it requires to play through a concerto like the Brahms, it will be admitted that Mr. Joseffy acted wisely in refusing to give an encore.



Rafael Joseffy.  
Photograph by Falk.



Not only that, but, as he himself said, to play another short piece would have spoilt the effect of the masterpiece rendered.

The keen appreciation shown by the

fact that it was the first appearance of Walter Damrosch as a conductor, since his return from the road with his opera company. The lovers of grand opera should be grateful to Mr. Damrosch for



Miss Florence Terrell.

auditors at the eminent pianist's first reappearance should be sufficient to discourage Mr. Joseffy from attempting a repetition of his late unceremonious retirement.

The event of <sup>\*</sup>Joseffy's <sup>\*</sup>reappearance was made doubly interesting by the

having introduced here such famous singers as Klafsky, Ternina, Gruening, and Popovic. Although the operas are presented under great disadvantages at the Academy of Music—which is now considered "down town," the season, at this writing, promises to be successful from both a financial and

artistic point of view. Madame Klafsky, who by her remarkable interpretation of *Isolde* was at once recognized to be as great as Lehman as regards both voice and acting, was one of the best

It is now definitely settled that Moritz Rosenthal, acknowledged to be the greatest living pianist from the standpoint of pure technique, is to come to this country next season, Henry Wolf-



Miss Marie Engle.

From photograph (copyright, 1895) by Dupont, N. Y.

drawing cards. In fact, the entire corps of singers is far stronger than is usually seen in operatic organizations, and Mr. Damrosch's company in artistic excellency is in no way inferior to the opera company of Messrs. Abbey & Grau.

son, the enterprising impresario having been fortunate enough to secure him for a concert tour of fifty concerts. Rosenthal made a great sensation here seven years ago, and has since devoted much of his time to study. It is reported that his style is broader than ever.



Arthur Nikisch  
Photograph by Falk.

Henri Marteau, the young French violinist, who charmed us with his brilliant execution two seasons ago, has been compelled to join the French army, and this artistic calamity will prevent his being heard in public for at least two years. As is customary in the case of artists, Marteau will have to serve in the army only eighteen months, and will be allowed certain hours for violin study. Yet, practically, he will be a prisoner, being unable to appear in public during the whole time of his patriotic servitude. It must necessarily be a great hardship for a young artist of Marteau's talent and temperament to be torn away from his work to perform duties that are little better than menial.

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Whether it is necessary to go abroad to complete one's musical education is a subject that has been extensively discussed of late years. The appearance in public of pupils who have never studied outside of this country, and

their remarkable work, is in itself a proof that true talent can, under competent guidance, be fully as well developed on this as on the other side of the Atlantic. One example of this is to be found in Miss Jessie Shay, who studied exclusively in this country. Miss Shay is an American girl, born at Newburg-on-the-Hudson. When very young, she displayed remarkable musical talent, and when eight years old began to study the piano. After a few years work at home she was advised to come to New York to continue her musical studies, and after studying with Alexander Lambert for four years she made her first professional appearance last season with Wolff and Hollman, playing fifteen concerts with great success. The critics ranked her at once among the best woman pianists of America, and praised unstintingly her wonderful technique and her artistic and sympathetic temperament. Miss Shay has also appeared with the Symphony Orchestra and at private musicales. She has an attractive personality, being a petite blonde of graceful figure.



Henri Marteau.

Miss Florence Terrell, another promising young pianist, though somewhat younger than Miss Shay, is also attracting public attention. Born in this country, she is now sixteen years old, and a very pretty girl. At a recent recital given in this city, the critics pronounced her "finished," technically. She plays with a great deal of expression and artistic finish, and no doubt in a few years will rank high in the pianistic world.

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Miss Gertrude Sylva, also a young American girl, has a fine dramatic soprano voice, and was educated entirely in this country. Miss Sylva has been heard at public concerts and private musicales, and although offered a number of tempting engagements, she is advised by all those interested in her to devote her time exclusively to study. Her voice is flexible and of remarkably pure timbre. She has a charming stage presence, being slender and of graceful carriage, and she has a wealth of auburn hair. She sings with a great deal of expression, her face gradually lighting up as she proceeds with her song, and her intonation is faultless. Miss Sylva is at present studying with Madame Nicolesco, once a famous opera singer.

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Next season promises to be most interesting, musically. Rosenthal is to visit this country, and now comes the news from abroad that Josef Hofmann has signed a contract for an extended concert tour through the States. It is hardly necessary to recall the phenomenal success that this young pianist made when in this country eight years



Miss Jessie Shay.

ago. I remember crossing Madison Square with him one morning, when two little messenger boys passed us and, pointing at Josef, one said to the other, "That's Josef Hofmann." Everyone knew him; everyone was speaking of him. He was the idol of the hour.

It is now left to be seen whether after eight years of absence he will return to renew the triumph that he met with on his first visit. Judg-

ing from all accounts, he is one of the few prodigies whose precocious genius has not evaporated with advancing years. He is now about nineteen years old and we shall naturally expect much more of him, considering that he is no longer a child.

Josef Hofmann is coming under the management of Messrs. Johnson and Arthur, who were successful in securing a number of the eminent artists who appeared in this country this season. He will make his first reappearance in the same place as he made his first début, the Metropolitan Opera House, early in November.

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Mascagni's new one-act opera, "Zanetto," the story of which was taken from François Coppée's "Le Passant," is said by the composer to be his most original work. The opera begins with a chorus without orchestra behind the curtain as a prelude. The scene is the terrace of a Florence villa at night, and there are but two parts, a soprano and a mezzo-soprano, one dressed as a man. It had its first production at Pesaro, on March 1st. He is now working on a new opera, "Vestilia," one of the scenes in which will be a Roman amphitheatre, with the his-



E. Jakobowsky.  
Photograph by Schloss.

toric episode of turning down the thumbs as the signal for death.

It was said at the time of Mascagni's taking up the direction of the Milan Conservatoire, that he would give up entirely all composition for at least two years, but the report was not credited by those who knew Mascagni's great talent for composing. Indeed, it is gratifying to know that he is at work on new operas, that will perhaps afford music lovers as much pleasure as did his previous efforts. Mascagni's new mass was performed at Rossini's birthplace, Pesaro, on his birthday.

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A number of friends and admirers of Theodore Thomas presented him on March 17th, when he made his reappearance at the head of his own orchestra at the Metropolitan Opera House, with a handsome testimonial of

their esteem in the shape of a massive silver centre-piece for the table. Mr. Rudolph Aronson was the leading spirit in securing subscriptions for the testimonial, and it was he who presented it to the conductor on behalf of the subscribers.

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Sousa, the popular bandmaster, has been meeting with pronounced success on his concert tour through the States. Mr. Sousa's band is becoming gradually more popular, and a large number of engagements are booked for some time to come. In some of the towns that the band appears in, the auditors feel that they have a right to request the bandmaster to play whatever selections they choose to hear. It is therefore nothing strange to Mr. Sousa to be requested to play "The Maiden's Prayer" or "Love's Old Sweet Song."

N. L. H.



Theo. Thomas  
Photograph by Falk

## THE MUSICAL WORLD

A SEASON of music which, taken altogether, has been most interesting, is drawing to a close. A number of artistes—pianists, violinists, opera singers—known to us previously by reputation only have come, been seen, and have conquered. The year that introduced us to Sauret, Klafsky, and Ternina, and brought back to us Joseffy, will always be recalled with pleasure. Next season promises, if anything, to prove even more interesting. Moritz Rosenthal, the greatest living pianist from the purely technical standpoint, is to return to America for a second tour. Mr. Rosenthal has not been heard here for eight years, and since then we have heard Paderewski. But Rosenthal is conceded by all competent critics to be a greater pianist than Paderewski. He is still a very young man, having been born in 1860 in Vienna, and was a pupil of Liszt. We are also to hear Josef Hofmann, now no longer the infant prodigy, as we knew him ten years ago, when he appeared at the Metropolitan Opera House, but, according to all accounts, a performer of the greatest brilliancy.

One of the keenest disappointments of the German Opera season, to my mind, was the very apparent deterioration in Alvary's voice. The once famous tenor, at whose shrine all opera-goers formerly worshipped, is by no means the same singer as he was. He is as good an actor as ever, but his voice is a wreck. How a voice so fine but a short time ago should so entirely lose all its beauty and power is remarkable. The only explanation is that through lack of proper study Alvary did not use it properly.

♦ ♦

This country is paying more attention to good music each year, and is developing constantly native musicians and composers. Among the latest Americans to win laurels for composition is Miss Marie Von Hammer, a young woman who made her appearance in the musical world as a pianist and composer both. She is the daughter of Albert H. Wood, well known at one time as pianist and composer. His daughter has largely inherited her father's gift for composition, and has already made several contributions



MARIE VON HAMMER.



to the best class of music compositions, displaying great talent. Many of her songs, among which are, "Good-night," "Wiegenlied," "A Fair Good Man," and "Gonndel-lied," have been sung by famous

carriage. So liberally endowed by nature, Miss Von Hammer should have a brilliant future.

\* \* \*

Another American composer whose



ANTON SEIDL.

Photograph by Falk.

singers, both here and in London. Miss Von Hammer has received high praise for her piano-playing, in which her artistic phrasing and magnetism of touch are remarkable. Personally, she has a charming appearance, being slightly above the average height, and is distinguished in

works have been much admired is Mr. Elliott Schenck, who has attracted much attention for his work as chorus-master of the German Opera company this season. The chorus is, as a rule, an objectionable feature of grand opera, but Mr. Schenck succeeded in making it one of the most



ELLIOTT SCHENCK.

attractive features. He is the son of the Rev. Dr. N. H. Schenck, the well-known Brooklyn minister. When twelve years old he was made assistant organist of St. Ann's Church, Brooklyn, and at sixteen was appointed organist and choir-master of the Church of the Reformation, this city. Later Mr. Schenck was given the same position at the Calvary Chapel on Twenty-third Street. After studying with Frank Damrosch for one year, he went to Dresden and studied at the Conservatoire there, making theory and composition his specialty. Two years later the young musician went to Berlin to pursue his studies under Heinrich Urban, the teacher of Paderewski, Josef Hofmann, Bruno Oscar Klein, and others, and while there he conducted a number of his own orchestral compositions at the Concert Hall. About eighteen months ago Mr. Schenck returned to this country and took up choir and chorus work with brilliant results.

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Tom Karl, who is well known as

one of the original organizers of that admirable light opera company known as the "Bostonians," made his *début* in Italy. In 1872 he came to this country to join the renowned Parepa Rosa, and afterward made a tour through the country in company with Camilla Urso. Later he sang during five seasons under the management of Max Strakosch, associating with such world-famed artists as Pauline Lucca, Christine Nilsson, Anna Louisa Cary, Clara Louise Kellogg, and Marie Rose, always singing the first tenor rôles in Italian Opera. After appearing in grand opera with the above-named singers for a few years he joined the "Boston Ideals," and later helped to organize the "Bostonians." Mr. Karl resigned from that organization about a year ago to devote himself to teaching. He has, however, been heard since at numerous concerts and musicales. He said recently to the writer, "What the future will bring forth I do not know, but one thing I can say, I am most happy in my home life, where I



TOM KARL.

have a peace and a quiet that public life on the stage cannot give."

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As fast as artists retire from public life others immediately appear to fill

retired from the stage. Whether for pecuniary reasons or love for her art is not known, but Tua has resumed her professional career, and is now appearing with great success in Italy. She will, no doubt, revisit this coun-



MISS GERTRUDE BARBER.

the gap. Teresina Tua, already well known in this country as "the fairy of the violin," has made her reappearance in Italy. It is some eight or nine years since she made such a profound impression here with her brilliant violin-playing and her great personal beauty. She returned to her native land, married a nobleman, and

try, and will be sure of a warm welcome when she comes.

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America boasts of a talented woman violinist in the person of Miss Maud Powell, who was born in this city in 1868. When quite young she displayed extraordinary fondness for

the violin, and for some years studied under prominent teachers in this country. In 1881 she went to Europe, where she devoted her time exclusively to her musical education. She returned here in 1885, and when she made her *début* at a Philharmonic concert she was at once acclaimed as a violinist of the foremost rank.

Miss Powell has a masterly command of her instrument, and displays the results of her devotion to her art to fine advantage. She plays with brilliancy and fire, and has long been noted for the breadth and richness of her tone. Miss Powell has the distinction of being the only woman violinist that appeared with Thomas's orchestra at the Columbian Exposition in Chicago. She is passionately fond of out-door life, and every summer spends entire days wandering through the fields and forests, studying the mysteries of botany. She is also very fond of poetry, and sometimes tempts the Muse herself.

\* \* \*

"Daughter of Poland, and of that old Race  
Whose lips first  
whispered of the  
one high God,  
Proud e'en to bow  
beneath the  
chastening rod,  
If on their priestly  
robes they might  
but trace  
His holy name!  
Thou hast the  
subtle grace  
That will not  
spring forth from  
the West's cold  
sod;  
Thine artist spirit  
flies where oth-  
ers plod;  
Where others  
grope, thy glance  
doth all embrace.

"'Carmen' has  
snared hearts  
amid Spain's  
southern hills;  
'Nedda' coquettes  
with gay, papilio  
wings;  
'Elizabeth' a  
saintly flame dis-  
tills;

Love, scorn and pity 'La Gioconda'  
sings;  
The while 'Manon' with passionate sad-  
ness thrills,  
And 'Rachel's' voice with Hebrew faith  
outstrings."

—WILLIAM STRUTHERS.

The above lines were inspired in the poet by the beautiful voice of Madame Selma Koert-Kronold, the prima donna soprano, whose dramatic talent is almost as remarkable as her fine singing. Koert-Kronold was born in Cracow, Poland, and brought up in the convent of St. Thomas, where her vocal and musical talents were first discovered. Following the advice of her teachers, she went to Leipsic to finish her education and to begin her musical studies at the Royal Conservatoire. After carrying off there the first prize for singing, she was engaged by the famous impresario, Angelo Neumann, for his Opera House in Bremen, where she sang under the direction of Anton Seidl. In 1885 she made her first success as "Agatha" in "Der Freischütz."

During her engagement in Bremen she received an offer from the directors of the Paris Grand Opera. She began to study French rôles with Madame Desiré Artot, and receiving an offer to come to this country, she signed a contract to sing in German Opera in this city. She also sang here at the concerts of Theodore Thomas, Walter Damrosch, and Anton Seidl. On the occasion of the opening of the Carnegie Music Hall, she made one of her greatest hits. Since that Madame



TERESINA TUA.

Koert-Kronold has appeared in opera in Washington, Boston, Montreal, and other metropolitan cities with great success. She has now accepted an offer to sing at the Opera House, Frankfort-on-the-Main, and will sail in June to remain abroad six months.

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An amusing story is told concerning Courtlandt Palmer, the young American pianist. When Mr. Palmer was studying music in Paris he was much annoyed by the constant practising of the tenant in the apartment above his own. After complaining to the landlord a number of times, and finding that the nuisance continued, Mr. Palmer could stand it no longer, and finally decided to find another apartment. "I wouldn't mind if the idiot knew how to play, but the drumming is simply unendur-

able." "I am sorry," said the landlord, "that you have been annoyed, but Mr. Paderewski has the apartment above, and I don't like to complain to him about his playing."

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Anton Seidl and his Metropolitan Orchestra will begin a Western tour on May 2d. This will be Mr. Seidl's first visit to the West, and the trip will begin in Rochester, then go to Buffalo, Cleveland, Milwaukee, St. Paul, Minneapolis, Omaha, Denver, and Salt Lake City. He will then go to San Francisco for two weeks, and after south to Los Angeles. He will return to San Francisco again, thence to Portland, and back to Chicago, where he will play during the Democratic Convention at the Auditorium.

N. L. H.

## MAY.

THE earth is wreathed in smiles again,  
The woodland beckons to the rain;  
A fragrance wafts from new-born flowers,  
And opening buds portend glad hours.  
The robins pipe their merry lays,  
In glad adieu to winter days,  
And sunshine doth rich color glean  
To weave in Nature's garb of green.  
While laughing brooks dispel the gloom,  
New hopes are crowning every bloom,  
And Love his sweetest kiss doth lay  
On balmy breezes of the May.

*Edward M. Crane.*

